

32nd - Paris Prize competition

1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE
OF DESIGN



SCHOOL YEAR

1938

1939

BEAUX ARTS INSTITUTE OF DESIGN

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THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN

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The Critiques in THE BULLETIN are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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32ND PARIS PRIZE COMPETITION
OF THE
SOCIETY OF BEAUX-ARTS ARCHITECTS, 1939

ANNUAL PARIS PRIZE COMMITTEE

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FINAL AWARDS

A First Medal and \$25 awarded to each competitor

32nd Paris Prize in Architecture—G. A. Downs, Princeton University, Pupil of Jean Labatut.

Alternate—F. K. Helm, Syracuse University, Pupil of L. C. Dillenback.

Placed 3rd—J. E. Dundin, Catholic University of America.

Placed 4th—W. O. Cain, Princeton University.

E. Wasserman, University of Illinois.

Placed 5th—D. A. Wallace, University of Pennsylvania.

Placed 6th—R. T. Daniel, Catholic University of America.

Placed 7th—J. H. Finch, Georgia School of Technology.

P. F. Jeffries, University of Oklahoma.

W. O'Neil, Catholic University of America.

JURY OF AWARD

JOSEPH H. FREEDLANDER
LEWIS C. ADAMS
WILLIAM L. BOTTOMLEY
ARCHIBALD M. BROWN
PAUL P. CRET
HARVEY WILEY CORBETT

JOHN W. CROSS
OTTO EGGERS
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A. MUSGRAVE HYDE
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A MUNICIPAL LABOR MART

FIRST EXERCISE—32ND PARIS PRIZE COMPETITION

JUDGMENT OF JUNE 5, 1939

The problem of effectively placing labor in jobs is a difficult and involved one in our large American cities. At the present time this work is done through fee charging agencies, and while municipal regulations endeavor to

give some degree of control over the activities of such agencies no really satisfactory solution has yet been found for this problem. It is proposed to plan such a labor exchange municipally controlled and operated.

The following general conditions need consideration:

1. In times of depression several thousand applicants would pass through such a center. In any adequately planned center handling this work, outdoor space with open shelters should be provided where such people can wait their turn and not congest the sidewalks of the public thoroughfares.

2. A similar indoor space should be provided to be used for the same purpose during the winter season and could serve the additional purpose of an auditorium for gatherings, lectures and instructive use of the movies, television and other forms of public information of interest to the people seeking work.

3. Adequate office space should be provided on the ground floor for registering each individual applicant, listing his qualifications and an opportunity to interview him as to the job he or she may desire.

4. The building should have two entrances—one for men applicants and one for women applicants, and the plan should be so arranged that the flow of people through the various departments in these two groups should not unduly interrupt each other, each entrance being so arranged as to have ingress and egress separated.

5. A second floor should be provided for the operating executive staff, adequate space for card catalogue filing and personal histories of applicants and the keeping of statistical records as to matters of employment secured and average number of workers seeking employment, etc.

6. While it is possible to divide labor into several groups, such as for example:

- (a) Unskilled labor, including farm hands, hotel help, etc.
- (b) Skilled labor, including mechanics, needle workers, etc.
- (c) Office workers, including clerks, bookkeepers, teachers, etc.
- (d) Special cases, such as part-time workers, physically handicapped, etc.

It is not necessary to make entrance divisions separate under these various headings, but circulation facilities should be provided so that once the worker has submitted his qualifications and desires he can be easily routed to a special bureau dealing with his particular classification.

7. Following the line of progress through the building of a single applicant, a person seeking work would first enter a long public space flanked by a counter somewhat similar to an open bank counter with signs overhead indicating various classifications of employment. The applicant if he has definite ideas as to what sort of work

he would like to do would stop at that point along the counter where an interviewer in that field would consult with him. If he seeks employment in any field there will be a section of the counter where such applicants could be interviewed, and after investigation directed to some suitable specific field. After the applicant has been classified he may be told to wait because of the possibility of placing him relatively soon or he may be told to return at some later date. If he is told to wait then he would have a choice of sitting out-of-doors (if weather permits) or go into the large interior waiting room, where on occasion he can benefit from instructive entertainment.

8. It can be readily seen that the plan, especially of the ground floor must be kept as flexible as possible in order to take care of a widely varying load of applicants. The plan of the second floor can, of course, be more rigid as this will be the headquarters of the permanent staff. Every mechanical facility for ready intercommunication by telephone and otherwise should be provided for the members of the staff on the main floor and on the second floor.

Provision should be made so that the actual amount of space could be changed by means of movable divisions or partitions so that in slack times it would not be necessary to keep open so much of the building.

9. The modern approach of the architectural problem, not speaking stylistically but functionally, makes it possible to plan a building not so rigidly fixed as has been customary in the past, and for this reason specified areas for specific departments are not definitely indicated herein.

10. The site selected for this particular problem is to be in the central part of the city, in a business district, in the middle of a long east and west block flanked by two cross streets, one on the north and one on the south. The available building north and south dimension from street front to street front is 200 feet. The dimensions in the easterly and westerly direction is 300 feet.

The building should be spacious, attractive, well lighted and ventilated. Its use will be from 7 a.m. to 5 p.m., and its peak use will be from 7 a.m. to 10 a.m.

Most applicants will be placed with employers by use of telephone communication, although some provision should be made for employers desiring personal interviews with the employees. This feature should have a special entrance separate from the applicant's entrances—namely, for men on one street and for women on the other. In a general way the proportion of men employees will be larger than women employees.

Adequate toilet facilities, cloak rooms and similar necessary provision should be made for both the applicants and the administrative staff.

AWARDS

Placed 1st—F. K. Helm
 Placed 2nd—W. O. Cain
 Placed 3rd—E. Wasserman
 Placed 4th—J. E. Dundin
 Placed 5th—R. T. Daniel

Placed 6th—J. H. Finch
 Placed 7th—G. A. Downs
 Placed 8th—D. A. Wallace
 Placed 9th—P. F. Jeffries
 Hors Concours—W. O'Neil

REPORT OF THE JURY

HARVEY WILEY CORBETT

The program for "A Municipal Labor Mart" was presented in a form differing somewhat from many of the Beaux-Arts problems.

The object was to present the problem to the student very much in the manner that it is often presented to an architect in practice. An owner sometimes has a piece of property which he wishes to develop for a certain purpose, but he is not clear in his own mind as to the specific details. He wishes the architect to clarify the owner's thinking by presenting a diagram layout. This manner of approach resulted in quite a wide range of solutions on the part of the ten competitors.

The problem of F. K. Helm, was easily the most direct, orderly and simple in its solution. Entrances for men and women came from opposite streets as suggested in the program, but the administrative staff was maintained in a single location, avoiding the necessity of having a double staff to serve the two sexes. The open spaces were nicely proportioned and separated for the larger number of men in contrast with the smaller number of women and the enclosed space was made into a single large assembly room for both sexes—a distinct advantage from an administrative point of view since this room was to be used for entertainment and instruction common to both.

W. O. Cain's design, placed second, followed a somewhat similar arrangement except that the administrative force was divided, making a practically equal division between men and women and dividing the administrative organization by an open garden well.

E. Wasserman, placed third, had a proper separation of entrances for men and women with a flexible arrangement of office space, but had a vestibule common to the

enclosed assembly room and a men's entrance with only a secondary access to this space for the women.

J. E. Dundin, placed fourth, exaggerated the size of the enclosed assembly space, but was not clear as to the entrances for men and women and divided the administrative service serving the two sections.

The fifth place, R. T. Daniel, had the administrative service for both sexes centered and the assembly hall as well; but the areas for men and women were unnecessarily symmetrical.

The sixth place by J. H. Finch, differentiated the entrances for men and women satisfactorily, but divided the enclosed waiting room space into two parts, which were too evenly balanced and would have required doubling the administrative control.

The seventh place by G. A. Downs, made a complete division between men and women, and although rightly proportioned as to the areas for the division of the sexes would have required practically a double administrative force.

The problem by D. A. Wallace, placed eighth, was a plan exactly balanced, taking no account of the suggested larger number of men and women who would make use of the building.

The ninth place by P. F. Jeffries, was again unnecessarily symmetrical and therefore missed the point of proper division in numbers.

Wm. O'Neil violated the set-up of the conditions of the site, namely: he pre-supposed a site free on all four sides; whereas, the program stated that the property was in the middle of a long block flanked by parallel streets to the north and south, but not by streets to the east and west. He was therefore placed "hors de concours."

THE BALLROOM FOR A BEAUX-ARTS BALL

SECOND EXERCISE—32ND PARIS PRIZE COMPETITION

JUDGMENT OF JUNE 12, 1939

Every year a Beaux-Arts Ball is given for the purpose of raising funds to further the educational activities of the Society through the Beaux-Arts Institute of Design. Each

year it becomes increasingly difficult to find a theme, period, or event that would make an amusing and attractive pageant to present to the public.

It is proposed to submit the subject of the Beaux-Arts Ball for competition. It may be of historical inspiration or a spectacular imaginative fantasy of some future, present or past time. The high standard that has marked this ball in the past must be maintained and, if possible, excelled. There are two main points for the competitor to consider carefully in this competition, i.e.:

1. Conception of a theme for the ball.
2. Presentation (graphic) of his idea.

For the purpose of this program, the main ballroom shall not exceed 12,000 sq. ft. in floor area. The height from floor to finished ceiling shall not exceed 50 feet. In or around this volume about twenty loges or boxes are to be provided, which will be subscribed for by the patrons. In addition about 60 tables accommodating from six to eight persons, are to surround the central floor space used for dancing. These two items provide a substantial source of revenue.

Adjacent to the main ballroom are several smaller ballrooms, which are not a part of this study. Orchestras

will be playing in all the ballrooms simultaneously but the music does not carry over from one to the other.

In planning the ballroom, the competitor should consider the presentation of a pageant and the placing of the orchestra which will play for the entertainment and the dancing. The choice of theme will no doubt govern the manner of presenting the pageant whether it is to take place on a stage or in the middle of the ballroom.

Some of the past Beaux-Arts Balls are cited below only to give a general idea of the balls held. They are not intended to suggest or influence the competitor's choice of a theme:

The Ball of the Gods
 A Pageant of Ancient France
 Lorenzo the Magnificent
 A World Cruise
 The First Inaugural of George Washington
 A Cirque d'Hiver
 George III Regrets
 The Ball of the Martians
 The Voyage of Marco Polo, etc.

AWARDS

Placed 1st—G. A. Downs
 Placed 2nd—J. E. Dundin
 Placed 3rd—W. O. Cain
 Placed 4th—P. F. Jeffries
 Placed 5th—W. O'Neil

Placed 6th—F. K. Helm
 Placed 7th—D. A. Wallace
 Placed 8th—E. Wasserman
 Placed 9th—J. H. Finch
 Placed 10th—R. T. Daniel

REPORT OF THE JURY

The program for the second final competition for the Paris Prize this year called for suggestions of a subject for a Beaux-Arts Ball. As the program stated, there were two parts to it:—

- (1) The Conception and Idea for the Ball
- (2) The Presentation of Design, Color Scheme and Costumes

The results achieved by the ten competitors were extremely gratifying to the jury. Several of its members who had served on previous juries expressed the opinion that it was the most interesting set of drawings for a decorative program that had been presented in many years.

The scheme suggested by George A. Downs, the winner of this year's Paris Prize, was a simple, straightforward scheme in excellent scale. The color scheme was agreeable and the subject was one that would give great possibilities in its development. The stage effects and

the theatrical properties would have been simple to arrange without a great deal of expense.

The drawing of J. E. Dundin, was a very clever and an able presentation of a scheme for a Ball:—"Atlantis." That subject afforded a wide scope of possibilities of color scheme and decoration, and was well presented from a graphic point of view. Like the drawing by Mr. Downs, he had arranged the boxes and the tables in a very practical manner, and the decorative feeling shown in this design fitted admirably with the spirit of a Beaux-Arts Ball.

In designing his problem, W. O. Cain realized that the Ball was to be held in a room of a certain proportion and that it had walls surrounding the space and a ceiling, and the subject chosen was an original conception; the Jury felt that it would be a little frigid for such an occasion.

These first three problems showed a clearer conception

FREDERIC C. HIRONS

of the scheme of a Beaux-Arts Ball than the other seven competitors.

The problem of P. F. Jeffries was a skillful and able piece of presentation and rendering, but it did not have the character of the decoration of a ballroom as well as the first three.

The design submitted by W. O'Neil was ably presented, but the walls and ceiling of the ballroom were somewhat neglected and not studied to make a complete transformation of the space given. It would have helped this problem if, in its presentation, there had been shown some of the guests attending the Ball and a little more freedom in the presentation of the drawing.

The problem of F. K. Helm was well presented and harmonious in color, but the jury felt it was a little lacking in the imaginative phase as a subject for a Beaux-Arts Ball.

The drawing of D. A. Wallace had great possibilities. It might have been improved if the spirit that is shown below the line of the balcony had been drawn up into the ceiling, as the upper part of the problem is a little bit stark and bare compared with the lower portion which has a spirit of gayness and festivity which should dominate a Beaux-Arts Ball.

The problem of E. Wasserman was slightly unfortu-

nate in its choice of color, and like one or two others, was stiff in its presentation as contrasted with some of the other designs submitted.

The drawing presented by J. H. Finch, "Court of the Caesars," was a splendid subject but one in which the designer had not realized its possibilities. He did not express the spirit of gayety he could have gotten into such a subject. For example, the Ball could have been treated as if given in one of the Roman Baths. It would have been possible to have obtained much more of a decorative element in the spirit of design—certainly in the presentation of the human element that is shown in the foreground which could have been made much more gay and festive.

The drawing presented by R. T. Daniel is a masterly piece of draftsmanship but it gives the impression of an outdoor fête, and the feeling of a pageant given in a ballroom is rather lacking in the presentation. The scale as shown by the human figures is decidedly misleading. This point is, of course, one of the main difficulties that the designer has to solve in a problem of this nature.

However, all of the drawings in the second stage of the 1939 Competition were outstanding and of a high order of excellence, and the imaginative quality displayed was most encouraging.

A MUNICIPAL MUSIC HALL

THIRD EXERCISE—32ND PARIS PRIZE COMPETITION

JUDGMENT OF JUNE 19, 1939

A large city, wishing to give its citizens greater opportunity for the practice and appreciation of music, proposes to build a Municipal Music Hall.

The facilities of the Hall will be available, without charge, to all resident musicians and composers who wish to place their compositions before the public.

The building will be built in a Public Park, on level ground. Its main façade shall not exceed 125 feet in width. No part of the building shall exceed 65 feet in height above grade. The façade shall have a character appropriate to the use for which the building is planned. The level of the floor of the Entrance Foyer shall be at least 6 feet above grade. Access to it shall be by means of monumental stairways embellished by terraces, statuary, etc. The grounds adjacent to the building shall contain appropriate planting.

The building shall contain:

In the Basement:

- a) Offices for those who work on city music projects.
- b) Storage and work space for the Concert Hall.
- c) Green room, in which artists assemble between performances.
- d) Entrance for those who come to concerts by automobile.

On the Main or First Floor:

1. Entrance Foyer, with stairs leading to the second floor and to Automobile Entrance below.
2. Concert Hall. A Hall 7,500 square feet in area, seating 1000 people on the main floor level. Proscenium shall be 40 feet wide.
3. Stage: At least 60 feet wide, 30 feet deep, without gridiron.

4. Services for the Hall. Retiring rooms, coat rooms, and toilets for men and women.
5. Rehearsal Rooms. Four small rooms for rehearsals of soloists and string quartets.
6. Dressing Rooms. Men's and women's dressing rooms, with toilets, adjacent to the stage.

On the Second Floor:

7. Balcony, in Concert Hall, seating at least 300

people.

8. Reception and Ensemble Room. A room, above entrance foyer, to be used for small concerts by string quartets, also as a general reception room where musicians and composers may meet their audiences after concerts.
9. Circulation, exits from Concert Hall, etc. as required.

AWARDS

Placed 1st—G. A. Downs
Placed 2nd—F. K. Helm
Placed 3rd—E. Wasserman
Placed 4th—J. E. Dundin
Placed 5th—D. A. Wallace

Placed 6th—R. T. Daniel
Placed 7th—W. O'Neil
Placed 8th—J. H. Finch
Placed 9th—W. O. Cain
Placed 10th—P. F. Jeffries

REPORT OF THE JURY

The subject of the third and final competition for the Paris Prize was a monumental building, a concert hall in a park. The plan did not present any unusual or difficult problems. Since the approaches, vestibule, stage and services were easily arranged, the competitors could show their strength in design particularly in the mass and façade of the building. Simple as the plan was, there were several interesting variations.

The winner of the competition Mr. George A. Downs of Princeton University had ranked well in the first competition, a Municipal Labor Mart, which was essentially a plan problem. He had been placed first in the second competition, a problem in decoration, the theme and setting for a ball. His plan for the concert hall was wedge-shaped, giving a curved elevation to the building with motor entrance under the curving foyer well placed in relation to the stairs. The character of the building was clearly indicated by the sculpture on the façade and on the steps and terraces of its approaches. The five high windows of the middle section contrast with the simple flanking wings, the effect of the building being one of simplicity and distinction and reflecting its artistic use.

It was felt by the jury that in making this award, Mr.

WILLIAM LAWRENCE BOTTOMLEY

Downs had clearly demonstrated that he has undoubtedly the ability to enable him to reach the heights of architectural design.

Among the other designs of this competition, special notice was taken of the design of F. Kirk Helm of Syracuse University. The plan was direct, well arranged and well proportioned and the motor entrances under long flat roofs at the basement level outside the building were direct and practical. The façade was large in scale with three windows contrasting well with plain wall surfaces, simple, handsome and monumental in effect and well expressing the use of the building.

J. E. Dundin of Catholic University of America also had a wedge-shaped plan with curved front wall which was well worked out and well presented. The fine façade has five high windows indicating the small concert hall over the foyer with a long marquee above seven doors on the ground floor.

In general the problems submitted in these three competitions were of an unusually high standard. To each of the other nine competitors a first medal was awarded to the best of their three designs and in addition a prize in cash of twenty-five dollars.

A PRIVATE SUMMER CAMP

CLASS C PROBLEM V

JUDGMENT OF JUNE 20, 1939

A couple who have two children, a boy and a girl in their teens, and who live in the city, are planning to build a simple camp in the country for informal living during three summer months. They wish to reduce house-keeping to a minimum in order to be free for boating, fishing, swimming, hiking, resting, and other activities. In order to live in the open to the fullest extent, they want the building to be enclosed with permanent materials only where most necessary; the structure must however survive the winter. Above all they want their camp to be attractive in form and color both inside and out, and definitely "camping" in character.

The camp will be located on a wooded slope overlooking a lake to the south, with breeze from the southwest.

JURY OF AWARD

C. W. BEESTON
DONALD A. FLETCHER
FREDERICK G. FROST, JR.
WILLIAM H. COMPERT
IRVING D. HARRIS
JOHN THEODORE HANEMAN

HUGH McDONALD MARTIN
LOUIS B. MCCAGG
CHARLES ROMER
MORRIS B. SANDERS
OTTO TEEGEN

THOMAS B. TEMPLE
IDES VANDER GRACHT
STEWART WAGNER
LEONARD B. WAMNES
H. S. WATERBURY
LAWRENCE GRANT WHITE

School Representatives:

HERSCHEL ELARTH, University of Oklahoma

J. P. METHANY, University of Pennsylvania

REPORT OF THE JURY

DONALD A. FLETCHER

The jury was pleased with the number of good solutions, and with the generally high quality of presentation, especially since the required scale of the drawings was large. It was gratifying that most of the drawings showed designs for real buildings made of real materials.

Before solving this problem, each student had to determine for himself what were to be the specific requirements—how much of the structure was to be permanent, which elements of the plan were to occupy the permanent structure, what sleeping accommodations were to be provided, how the car shelter and storage space were to be treated, etc. The jury did not attempt to establish a fixed set of requirements. They recognized that the matter of "enclosure with permanent materials only where most necessary" was a matter of personal preference and of climatic conditions, and therefore did not make awards on that basis. They did hold, however, that even

Water for plumbing fixtures may be brought down the hill from a spring. There is to be no electricity. Fuel for cooking may be wood, oil, or tank gas. The site can be reached by car, and occasional meals will be sought in neighboring villages.

There will be required:

1. Space or spaces for living, for meals, and for sleeping.
2. A stove, hot water tank, a sink, a toilet, a shower and a wash basin.
3. Storage space for household and personal necessities, and for recreational and camp implements.
4. Shelter for the car.

minimum requirements demand separate sleeping quarters for parents and children; parents might sleep in the living room if they could control or be resigned to the retiring hour. Expense not being an item of the program, the jury accepted costly and complex designs, provided they fell within the character of the problem.

Granted the liberal interpretation of the program by the jury, there were still clear grounds for unfavorable decisions.

(1) Perhaps the most important group of drawings to signalize were those which could not properly be called "A Private Summer Camp" or any other kind of camp,—resembling rather, suburban houses or cottages.

(2) Designs which departed definitely from the scheme indicated on the proposal sketch had to be marked H. C. even though the final design was acceptable.

(3) In the third category of failures were those designs containing fundamental architectural errors, due perhaps to inexperience, for example, bad roofs, circulation through a toilet to a bedroom, clerestory lighting in a toilet (which might be acceptable in a more complex plan), and the like.

Although the general level of presentation was high, some drawings stood out for the simple, clear way in which the significant facts of the design were expressed. A little rendering carefully planned is sometimes easier to understand than a great deal of rendering.

High awards were given for accomplishment in combining: (a) A workable plan, (b) A constructable building of good form, (c) Character suited to a camp, and (d) Clear presentation. The four drawings selected for the highest award illustrate in addition to the aforementioned qualities, the range of permanent construction acceptable to the jury.

The design by B. J. Bruce Jr. of Oklahoma Agricultural and Mechanical College requires a large amount of permanent construction for all of its functions, which are kept separate. The resulting character is more elaborate and pretentious than the type indicated in the program; although to some people the accommodations might seem to be minimum. At least the rooms are widely open to

the exterior, and there are shutters for protection from the weather.

The design by K. W. Brooks of the University of Illinois, is more camp-like in character. Although all the elements are covered by a permanent roof, only the plumbing and storage space is permanently enclosed. Some elements have double use; the parents sleep in the living room; the space used in summer for the car is used in winter for storage. Rolling screens provided weather protection.

The design by A. M. Dreyfuss, also of the University of Illinois, is even closer to the character indicated in the program. Little permanent structure is required, for only the living room, kitchen, and storage have a permanent roof. The car and individual sleeping quarters are given temporary protection. There might be some objection to cooking in the living room.

The design by L. Woodard, University of Illinois, has good camp character, though permanent. It would probably be cheap and easy to build.

The awards were distributed as follows:

4 First Mention Placed	35 Half Mention
4 First Mention	21 No Award
18 Mention	10 Hors Concours
	92 Total Submitted

AN ITALIAN CAMPANILE

ARCHAEOLOGY PROBLEM III

JUDGMENT OF JUNE 20, 1939

Characteristic of Italian Romanesque Church designs are the Campanile or bell towers. Rarely are they found joined structurally with the church to which they belong, but are placed at some little distance, and are sometimes connected with the main building by cloisters. In many cases, they were erected as symbols of power, or commemorative monuments.

In plan nearly always square and having no projecting buttresses, as in countries North of the Alps, they are treated with only sufficient windows to admit light to the internal stair or ramp; these windows often increase in number from one in the lowest storey to five or more

in the uppermost storey, which is thus practically an open loggia, and the whole is generally crowned with a pyramidal shaped roof, as in the Campanile of San Zemo at Verona, which is typical.

This archaeology is to be such a Campanile, not to exceed 120 feet in height, rendered in color.

Bibliography:

G. E. Street—Brick and Marble Archaeology of Northern Italy.

R. Cattaneo Archaeology of Italy from the Fourth to Eleventh Centuries.

F. deDartein Etude sur l'Architecture Lombarde.

JURY OF AWARD

EDWIN H. DENBY
CHARLES ROMER

OTTO TEEGEN
THOMAS B. TEMPLE

LEONARD B. WAMNES
LAWRENCE GRANT WHITE

REPORT OF THE JURY

LAWRENCE GRANT WHITE

Seventeen problems were rendered of a high order of excellence. Of the four Second Medals Mr. deRoux's, University of Virginia, submission was an amazing presentation in the style of an early Italian painting. On this basis it is beyond praise; but the tower seemed to be painter's architecture; and some of the jury felt that the effect was marred by the overpowering blue in the upper portion of the sky. But the surrounding buildings in perspective showed an interesting study of the architecture of the period in the painted background.

Mr. Feirtag's problem, New York University, is an accurate presentation of the tower of St. Zemo, composed with great interest against a varied background of painted and architectural details.

Mr. Wehrle's, New York City, problem shows a convincing stone tower of the utmost simplicity of design, dramatically presented in vivid color.

Mr. SeeBach's New York University, problem shows a simple tower with a questionable green tile roof on a handsomely and soberly composed sheet.

Of the three First Mentions, Mr. Hardesty, University of Virginia, submitted a brilliant water color of a simple brick tower; Mr. Licklider, of the same school, shows an excellent design in banded brick and stone, but the effectiveness of the rendering suffers from the weak borders. Mr. Carrier, Cleveland School of Architecture, W.R.U., has an excellently designed tower with an unconvincing copper roof. The sheet is well composed but the rendering would have been improved if the mosaic background, excellent in itself, had been subdued.

Two of the Mentions exhibited towers in isometric or violent perspective, forming a strong diagonal across the sheet with occasional surrealist touches, or in colors that have never been seen on land or sea. Such aberrations are particularly inappropriate for archaeology problems and should be discouraged.

The awards were distributed as follows:

4 Second Medal	9 Mention
3 First Mention	1 No Award

Total Submitted 17

A COMBINED BATH AND DRESSING ROOM

ELEMENTARY INTERIOR DESIGN III

JUDGMENT OF JUNE 20, 1939

In a large projected residence, the owner, a woman of fastidious taste proposes to build a bath and dressing room adjacent to her sleeping suite. She wishes to have an efficient room, but one which in addition to its utility is smart and has distinction of character.

The space allotted is 180 sq. ft. in area with one outside wall. Since the fenestration has not been established, a window or windows may be placed anywhere in this wall. A door to her sleeping room and another to a corridor occur on the wall opposite the exterior wall. The

maximum ceiling height is 9' 0".

The furniture of the room is at the discretion of the competitor but must include provision for linen storage, clothes storage, drugs and cosmetics, a dressing table and the usual bathroom fixtures, with a separate shower compartment optional.

Subdivision by partitions or screens is permissible. The lighting of the room is important and the ceiling if decorated must be shown.

JURY OF AWARD

BRUCE BUTTFIELD

THOMAS A. FRANSIOLI, JR.

OTTO TEEGEN

ROBERT HELLER

HUGH McDONALD MARTIN

School Representative:

J. P. METHANY, University of Pennsylvania

REPORT OF THE JURY

BRUCE BUTTFIELD and THOMAS A. FRANSIOLI, JR.

The jury felt that, in general, the students who submitted designs for this program had not sufficiently considered the actual requirements, in her bath and dressing room, of a woman of fastidious and cultured tastes. There was a tendency to exaggerate the luxury of the rooms almost to the point of making them moving picture sets, without paying attention to what any rational human being would actually need and want. The jury was quite conscious of the fact that a bathroom that is not, by request,

one hundred per cent utilitarian, one that is, conversely, designed to be beautiful, has always been a problem to designers, and it is for precisely that reason that this problem was given.

There were two details, in two separate problems, that well serve to illustrate this point. One was the bowl of a water closet, which was decorated with figures, in the manner of a Greek vase. It is apparent that a water closet, by the very fact of its being there, proclaims its

function. No amount of decorating the fixture will succeed in disguising it. So, if it is considered onerous, the only successful solution is to place it in a separate alcove or closet. This is, in fact, the usual present day solution of this problem. The other detail was a dressing table made of glass, inside of which were kept the hairbrush, comb, manicule set, and other accessories. The jury felt that this was carrying the utilitarian spirit too far, as those objects are not, in themselves, either beautiful or ugly, they are, simply, useful, and it would be difficult and overpainsstaking to always keep them on display, attractively arranged. The average person does not want or use the old-fashioned "set" of toilet articles, all designed to match, and the idea of having these accessories on display has become outmoded.

The jury believed that the specially shaped fixtures, i.e., oval bath tubs, etc., that were used in some of the designs, showed too much imagination and too little thought. With the enormous range of well designed fixtures now on the market, such extravagances, and that is real extravagance, are unusual, and unnecessary.

In the design submitted by S. Torkelsen, New York University, the space was well divided, and the general plan well thought out. The lighting appeared to be badly done, as the type used in the ceiling throws an unbecoming light, and would be doubly disagreeable because of the ceiling color. The dressing table appears unattractive in design, and lacks the necessary space for the usual toilet articles which, as has been said, most

people prefer to conceal.

The color of the ceiling has been questioned, for a dressing room, the repetition of color from floor to ceiling is good.

The problem submitted by A. Stern of New York University should have been more finished, and the work more neatly done. Though the mosaic looks "arty," the glass cabinets are good, and the student's inventive qualities should be encouraged.

In the problem submitted by M. Mathews, also of New York University, the division of space has been well planned. The practicability of bent glass is questionable from the point of durability. The use of Louverex glass is good, and the color throughout is excellent, except for the floor. The dressing table is well designed, but some concealed space is almost essential in such a piece of furniture. The jury questioned the use of line decoration on the mirrors, as it interferes with their practical use.

In the design submitted by P. M. Weil of the University of Pennsylvania, the general atmosphere for a fastidious woman is good. There are however certain details that are in questionable taste. The jury felt that as the student chose a "period" style, she should have investigated the period more closely, and made her designs more authentic.

The awards were distributed as follows:

2 First Mention	3 No Award
3 Half Mention	8 Total Submitted

OFFICES FOR A CORPORATION

ADVANCED INTERIOR DESIGN III

JUDGMENT OF JUNE 20, 1939

A moderate sized publishing firm's offices are located on a set-back floor in a business building in the center of a large city. The general layout consists of Reception and Information space, General Office for secretaries and minor employees, Business Office for accounting department, mail clerks, etc. with separate entrance, two small Private Offices, and one large Private Office for senior partner, one smaller Private Office for junior partner and a Conference Room.

The latter two offices and the Conference Room between are located on the set-back terrace which is 12 feet wide and 60 feet long and provides a fine view of the city.

The Conference Room is 25 feet by 18 feet deep and 10 feet high. It is intended for large meetings and ex-

hibits. There is no permanent Directors' table, but several small tables which can be assembled into a large one if desired. A sofa, easy chairs, lamps, etc. and one or two bookcases for display of the firm's newest work, specially lighted, or a decoration illustrative of the firm's publishing work may be included in the arrangement. One door at each end leads to the private offices, and one door on the wall opposite terrace leads to the corridor. The Conference Room as well as the two offices will make use of the terrace which is paved and has planting.

The column spacing of the building is 20 feet along the front by 18 feet deep. As the firm is interested in contemporary and forward looking publications, a feeling of openness and lightness is desired.

JURY OF AWARD

THOMAS A. FRANSIOLI, JR.

BRUCE BUTTFIELD
ROBERT HELLER

HUGH McDONALD MARTIN
OTTO TEEGEN

School Representative: J. P. METHANY, University of Pennsylvania

REPORT OF THE JURY

The jury was impressed with the excellent presentation of the design submitted by C. B. Irvine, of New York University. The general atmosphere is good, and the whole scheme shows thought and study. The center table was considered to be particularly ingenious. The jury

BRUCE BUTTFIELD and THOMAS A. FRANSIOLI, JR.

questioned the color as being too diversified. As this was the only problem submitted for this competition, it was impossible for the jury to form an opinion of the general point of attack of a group of students.

REPORTS OF JUDGMENTS*DEPARTMENT OF ARCHITECTURE**CLASS C PROBLEM V***AWARDS**

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: R. C. Calahan, R. D. Harley, W. W.

Segner, E. K. Van Oeveren

No Award: 1

Hors Concours: H. B. Cain

ATELIER DENVER:

Mention: C. J. Betts

Half Mention: K. R. Fuller, J. A. Olson

ATELIER ESCHWEILER, MILWAUKEE:

No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:

First Mention: V. M. Shipley, Jr., W. C. Thompson

Mention: J. W. Morgan, W. M. Otey, P. C. Rhyne, Jr.

Half Mention: H. H. Hensler, Jr., J. J. Pollard

No Award: 1

Hors Concours: J. H. Humphrey, Jr., M. L. Hughes,

S. T. Hurst, Jr., J. A. Miller, S. G. Miller, T. W.

Tisdale

ATELIER GNERRE, NEW YORK CITY:

No Award: 1

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

No Award: 6

JOHN TARLETON AGRICULTURAL COLLEGE:

No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention Placed: B. J. Bruce, Jr.

Mention: C. F. McKirahan

Half Mention: A. Coley, D. Murray, F. Pojezney, Jr.,

*ARCHAEOLOGY PROBLEM III***AWARDS**

CATHOLIC UNIVERSITY OF AMERICA:

Mention: H. H. Foster

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

First Mention: G. H. Carrier

No Award: 1

NEW YORK UNIVERSITY:

Second Medal: S. J. Feirtag, V. W. SeeBach

Mention: M. S. Cohen, R. S. Johnson, F. J. LaBianca,

L. Rome, I. Schwam

*ELEMENTARY INTERIOR DESIGN III***AWARDS**

NEW YORK UNIVERSITY:

First Mention: M. Matthews, S. Torkelsen

Half Mention: A. Stern

No Award: 2

*ADVANCED INTERIOR DESIGN III***AWARDS**

NEW YORK UNIVERSITY:

Mention: C. B. Irvine

A PRIVATE SUMMER CAMP

92 DRAWINGS SUBMITTED

W. H. Walton

No Award: 2

UNIVERSITY OF ILLINOIS:

First Mention Placed: K. W. Brooks, A. M. Dreyfuss,

L. Woodard

First Mention: G. S. Flagler, R. P. Hooton

Mention: E. L. Brown, J. P. Callmer, R. W. Ditzen,

J. F. Ehlert, V. A. Esh, R. C. Flood, L. S. Kelley,

W. J. Laz, W. P. Martin, O. B. Santostefano, R. F.

Wolfey.

Half Mention: H. Arndt, A. L. Anderson, E. W. Bleick,

J. Barnes, F. W. Collins, G. Deuth, G. C. Emert, W.

F. Galowitch, R. Gatewood, T. Hart, D. O. Johnson,

G. P. Molitor, P. O. Nelson, M. D. Piersol, G. A.

Phillips, M. Perlis, C. W. Phillips, B. R. Quick, H.

M. Simpson, R. R. Thompson, J. L. Wright

No Award: 2

Hors Concours: R. E. Howe, R. P. Kaiser, R. O.

Yeager, Jr.

UNIVERSITY OF NOTRE DAME:

No Award: 1

UNIVERSITY OF OKLAHOMA:

Mention: H. A. Hudson, Jr., H. W. Scruggs

Half Mention: P. J. Thompson, J. Tillinghast

No Award: 4

ATELIER WINSLOW, LOS ANGELES:

No Award: 1

AN ITALIAN CAMPANILE

17 DRAWINGS SUBMITTED

UNIVERSITY OF NOTRE DAME:

Mention: M. Gruenenfelder

UNIVERSITY OF PENNSYLVANIA:

Mention: R. Hansen

UNIVERSITY OF VIRGINIA:

Second Medal: G. de Roux

First Mention: A. M. Hardesty, H. Licklider

Mention: W. G. Halsey

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

Second Medal: F. Wehrle

A COMBINED BATH AND DRESSING ROOM

8 DRAWINGS SUBMITTED

UNIVERSITY OF PENNSYLVANIA:

Half Mention: M. A. Haspel, P. M. Weil

No Award: 1

OFFICES FOR A CORPORATION

1 DRAWING SUBMITTED



32ND PARIS PRIZE SCHOLARSHIP—G. A. DOWNS, PRINCETON UNIVERSITY
PLACED 1ST—THIRD EXERCISE

32ND PARIS PRIZE COMPETITION—A MUNICIPAL MUSIC HALL

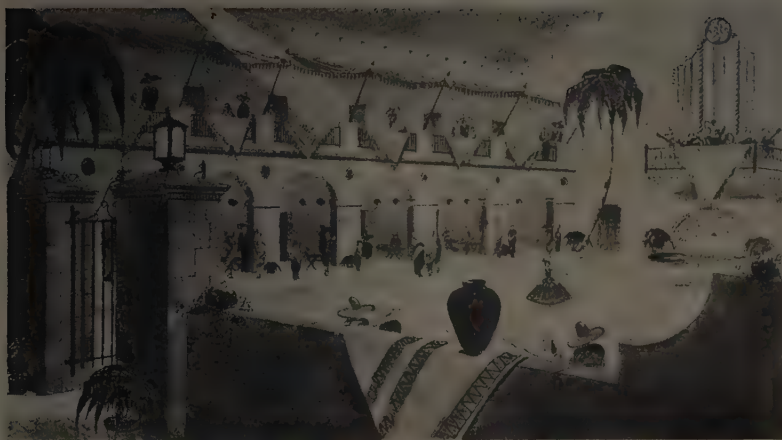


ALTERNATE—F. K. HELM, SYRACUSE UNIVERSITY
FIRST MEDAL, PLACED 1ST —FIRST EXERCISE

32ND PARIS PRIZE COMPETITION—A MUNICIPAL LABOR MART

JULY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



A FIESTA IN OLD MEXICO

ALTERNATE—F. K. HELM, SYRACUSE UNIVERSITY
PLACED 6TH—SECOND EXERCISE

32ND PARIS PRIZE COMPETITION—THE BALLROOM FOR A BEAUX-ARTS BALL

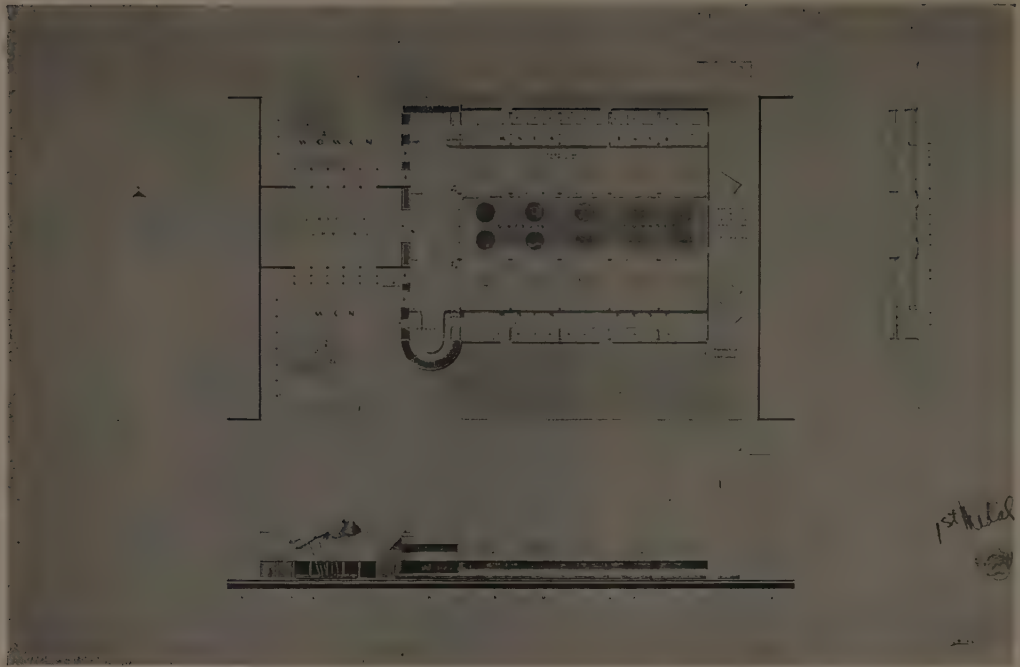


ALTERNATE—F. K. HELM, SYRACUSE UNIVERSITY
PLACED 2ND—THIRD EXERCISE

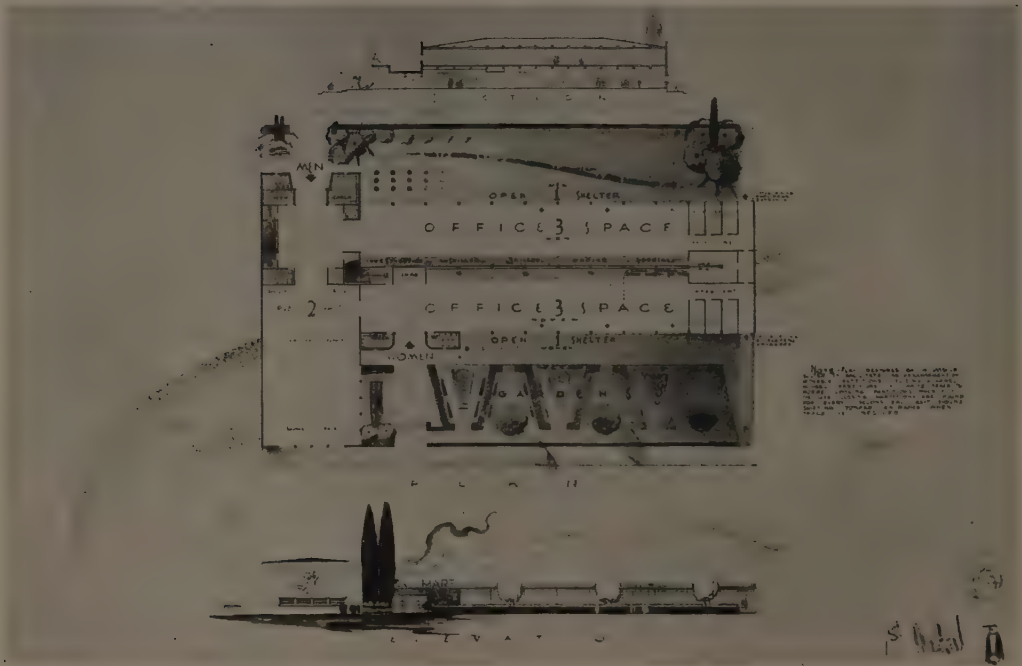
32ND PARIS PRIZE COMPETITION—A MUNICIPAL MUSIC HALL

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FIRST MEDAL, PLACED 2ND—W. O. CAIN



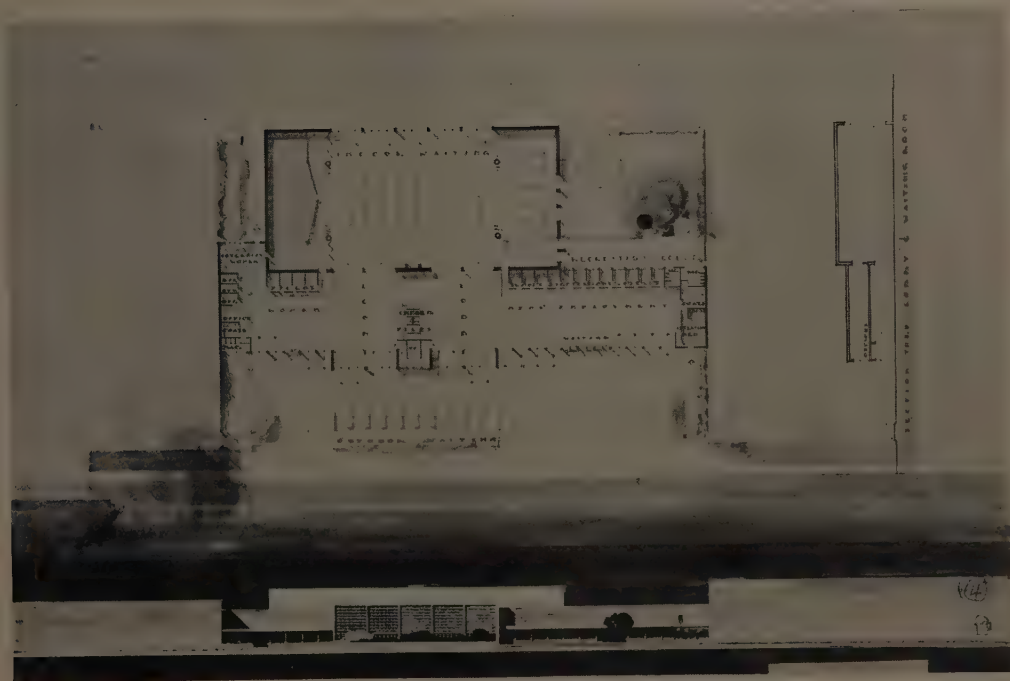
FIRST MEDAL, PLACED 3RD—E. WASSERMAN

32ND PARIS PRIZE COMPETITION—A MUNICIPAL LABOR MART

JULY • 1939



FIRST MEDAL, PLACED 5TH—R. T. DANIEL

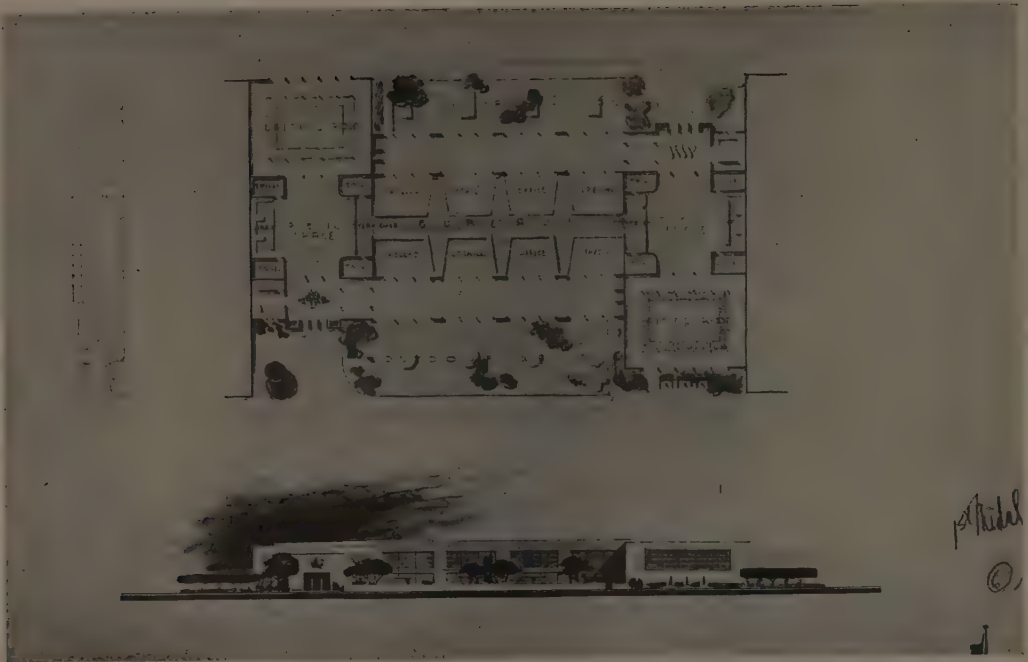


PLACED 4TH—J. E. DUNDIN

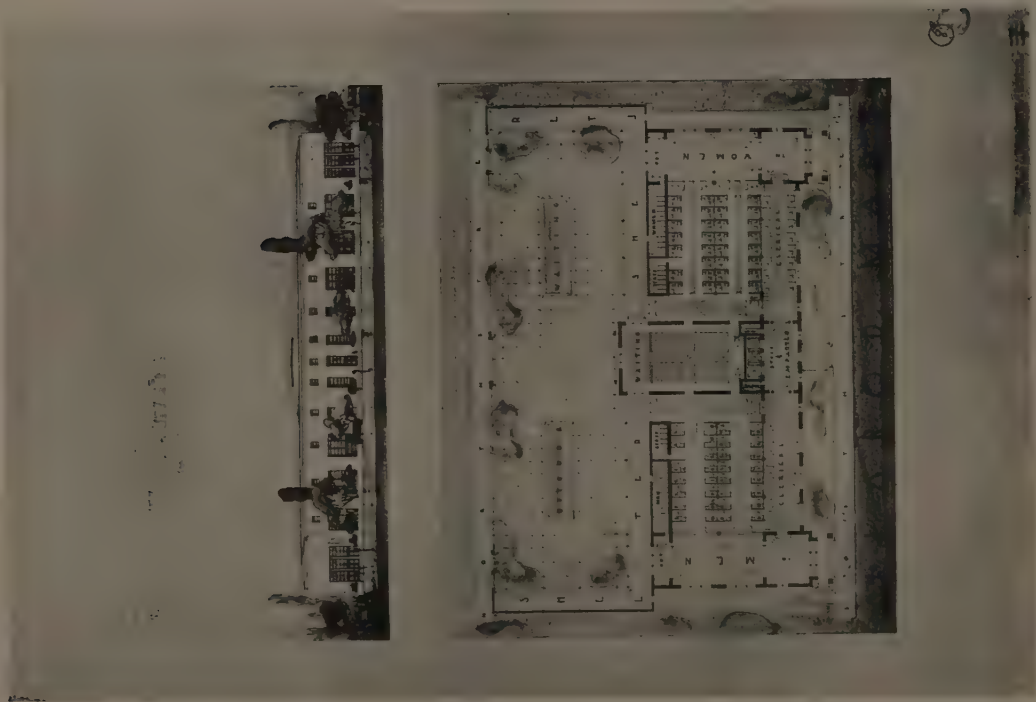
32ND PARIS PRIZE COMPETITION—A MUNICIPAL LABOR MART

JULY . 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



FIRST MEDAL, PLACED 6TH—J. H. FINCH



PLACED 8TH—D. A. WALLACE

32ND PARIS PRIZE COMPETITION—A MUNICIPAL LABOR MART

JULY • 1939

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PLACED 9TH—P. F. JEFFRIES



HORS CONCOURS—W. O'NEIL

32ND PARIS PRIZE COMPETITION—A MUNICIPAL LABOR MART

JULY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



FIRST MEDAL, PLACED 2ND—J. E. DUNDIN



PLACED 3RD—W. O. CAIN

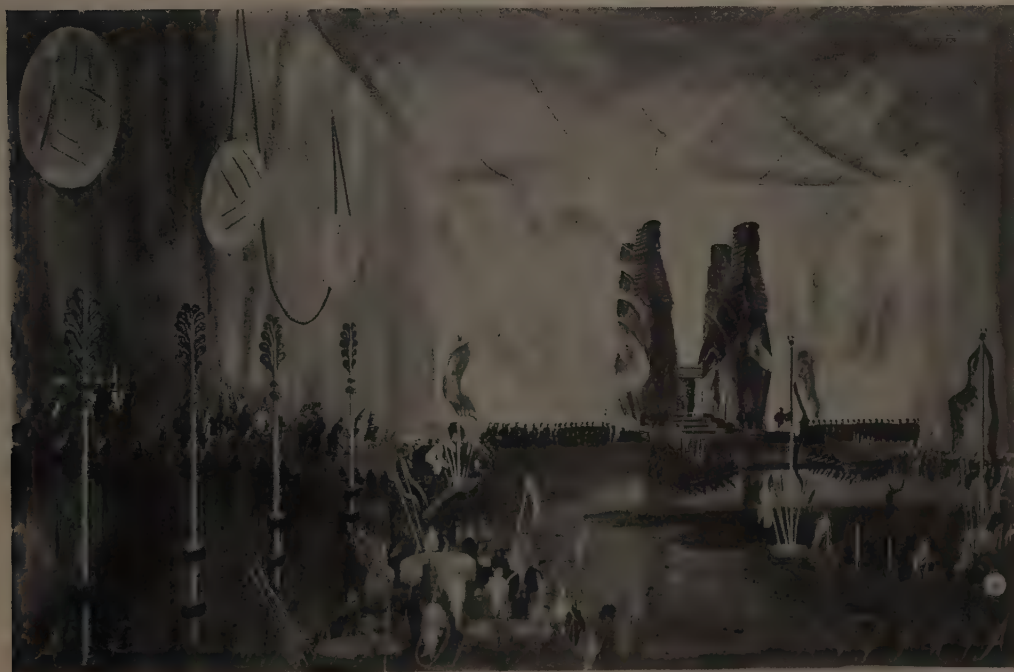
32ND PARIS PRIZE COMPETITION—THE BALLROOM FOR A BEAUX-ARTS BALL

JULY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



PLACED 4TH—P. F. JEFFRIES



PLACED 5TH—W. O'NEIL

32ND PARIS PRIZE COMPETITION—THE BALLROOM FOR A BEAUX-ARTS BALL

JULY . 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



PLACED 7TH—D. A. WALLACE



PLACED 3TH—E. WASSERMAN

32ND PARIS PRIZE COMPETITION—THE BALLROOM FOR A BEAUX-ARTS BALL

JULY • 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



PLACED 9TH—J. H. FINCH

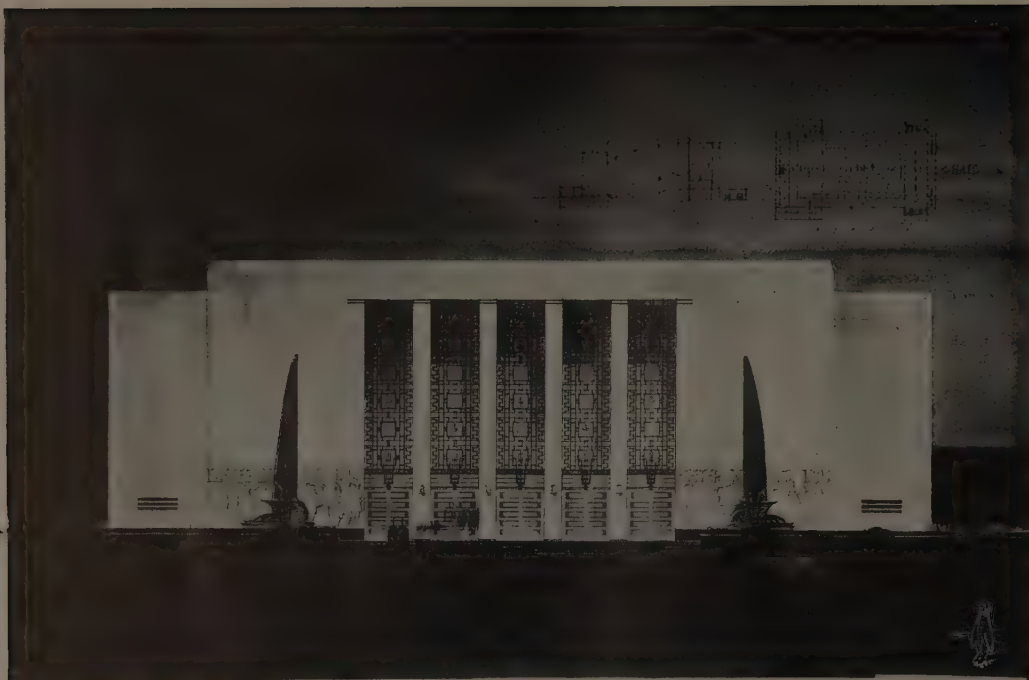


PLACED 10TH—R. T. DANIEL

32ND PARIS PRIZE COMPETITION—THE BALLROOM FOR A BEAUXARTS BALL

JULY • 1939

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PLACED 3RD—E. WASSERMAN



PLACED 4TH—J. E. DUNDIN

32ND PARIS PRIZE COMPETITION—A MUNICIPAL MUSIC HALL

JULY • 1939

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FIRST MEDAL, PLACED 5TH—D. A. WALLACE

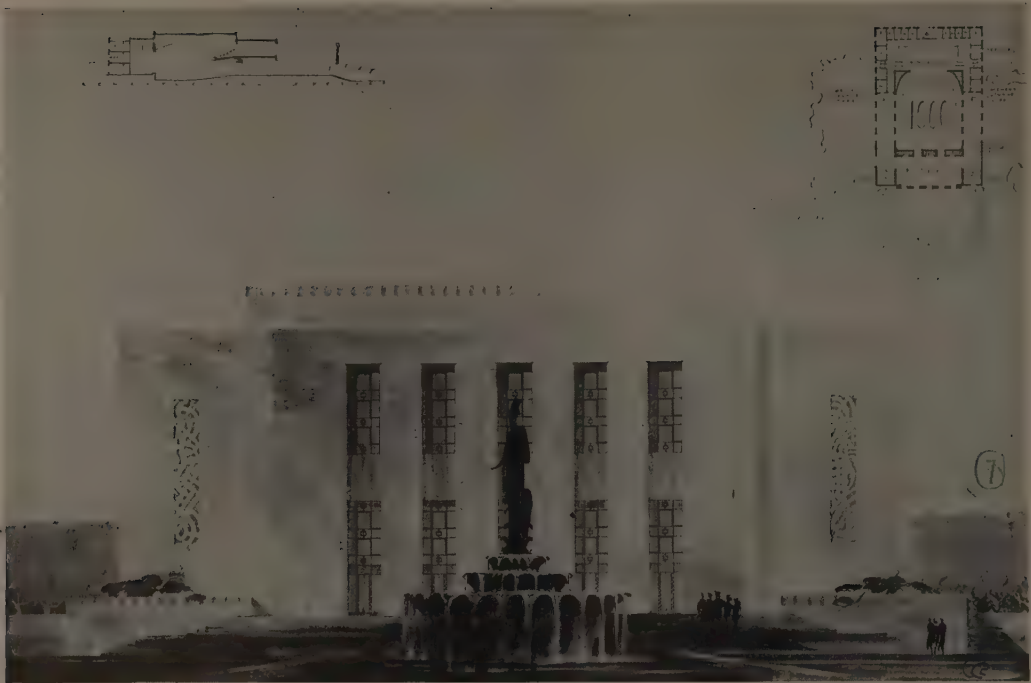


PLACED 6TH—R. T. DANIEL

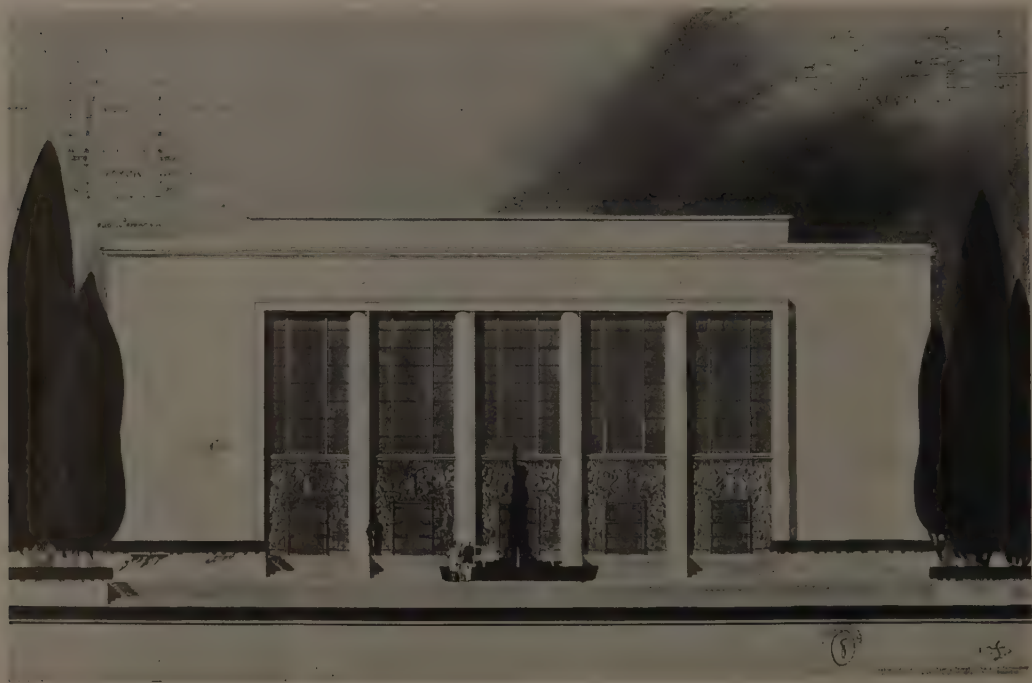
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PLACED 7TH—W. O'NEIL



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PLACED 9TH—W. O. CAIN



PLACED 10TH—P. F. JEFFRIES

32ND PARIS PRIZE COMPETITION—A MUNICIPAL MUSIC HALL

JULY • 1939

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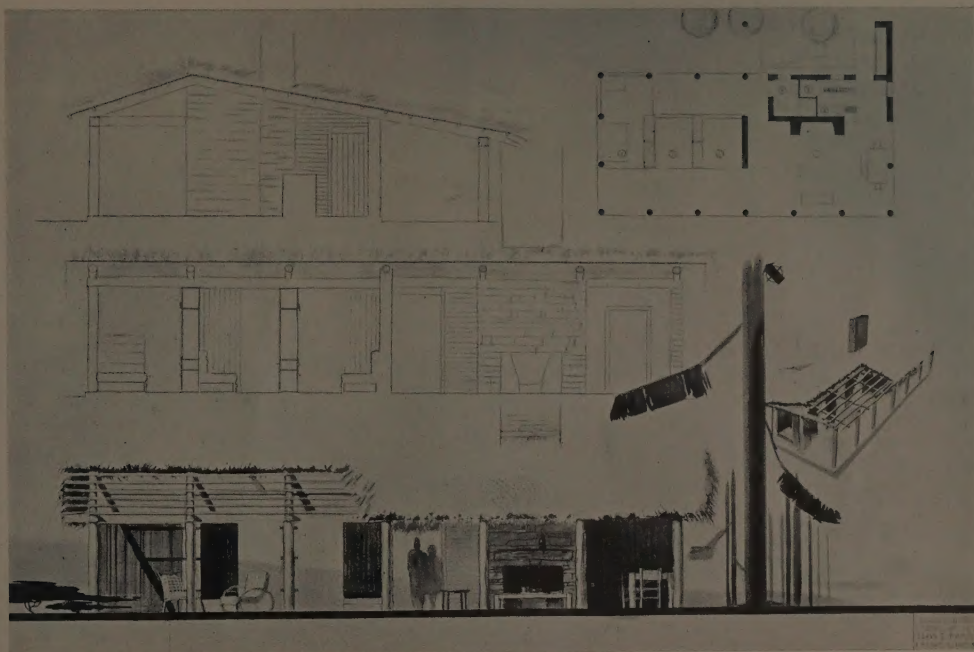
FIRST MENTION PLACED—K. W. BROOKS



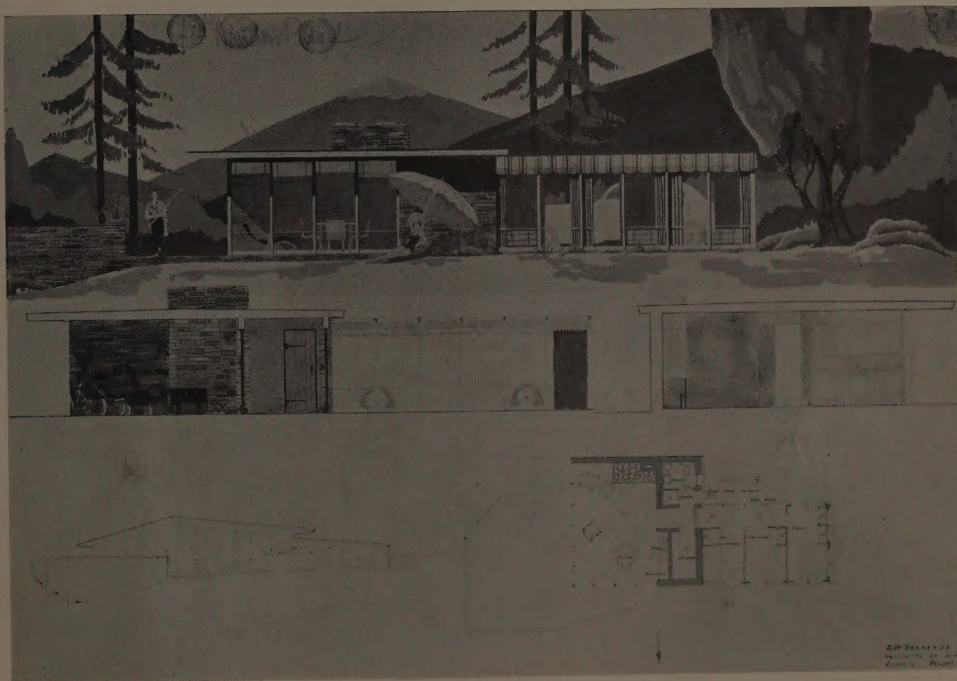
FIRST MENTION PLACED—B. J. BRUCE, JR.

CLASS C PROBLEM V—A PRIVATE SUMMER CAMP

JULY • 1939



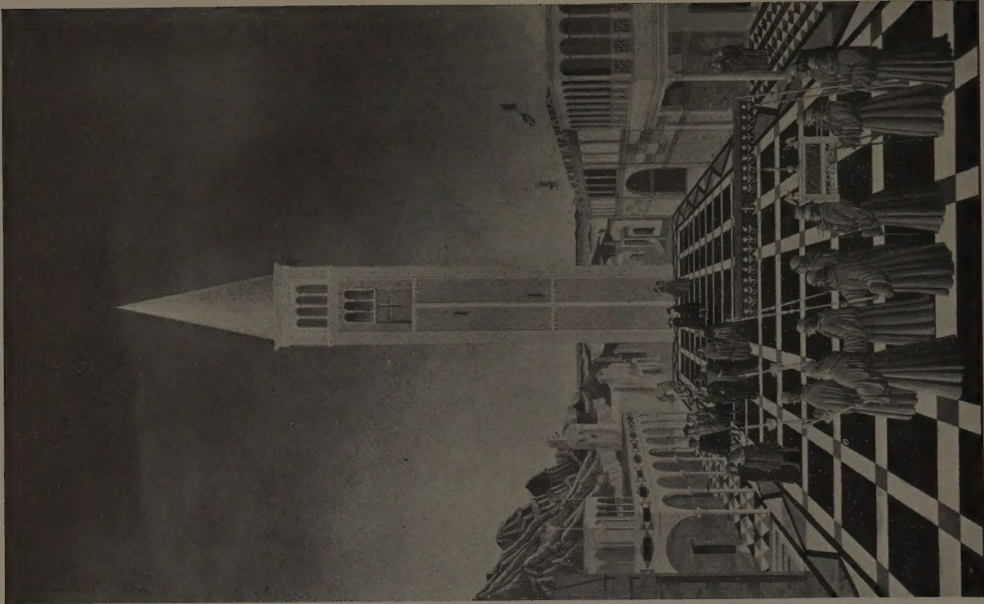
FIRST MENTION PLACED—L. WOODARD



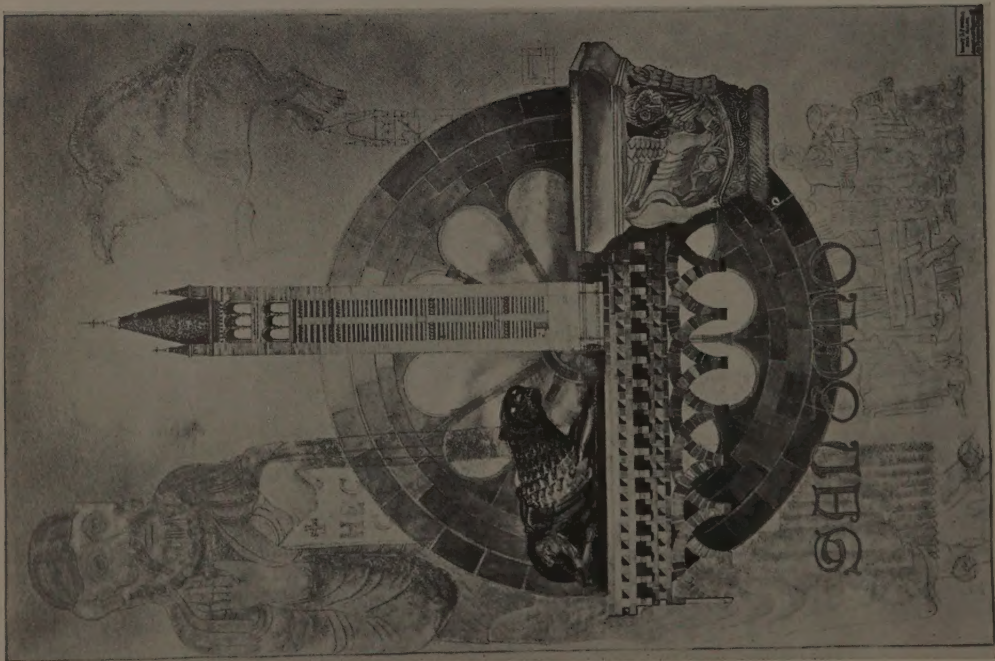
FIRST MENTION PLACED—A. M. DREYFUSS

CLASS C PROBLEM V—A PRIVATE SUMMER CAMP

JULY . 1939



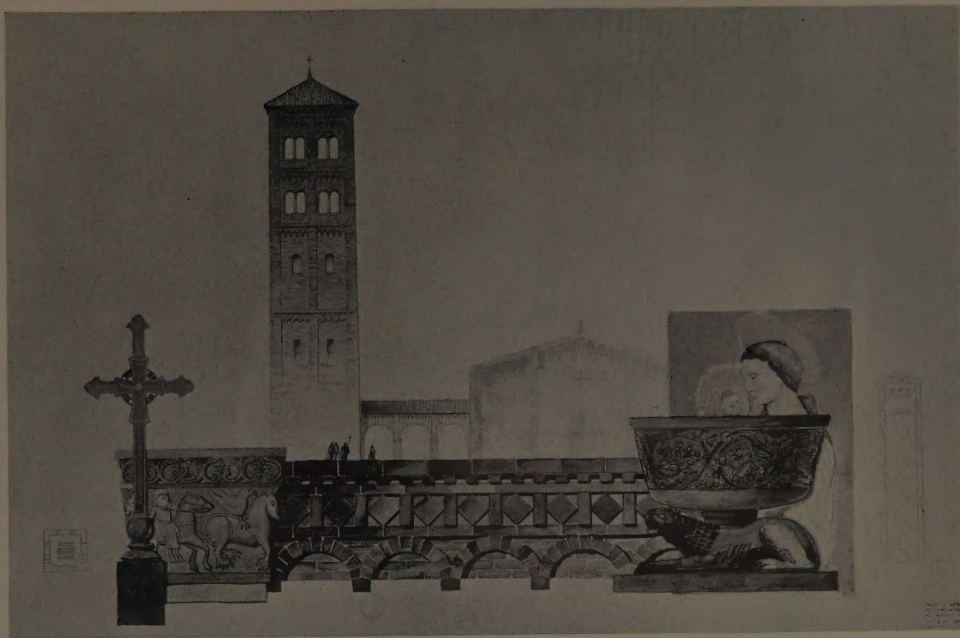
SECOND MEDAL—G. de ROUX



SECOND MEDAL—S. J. FEIRTAG

ARCHAEOLOGY PROBLEM III—AN ITALIAN CAMPANILE

JULY • 1939



SECOND MEDAL—V. SEEBACH

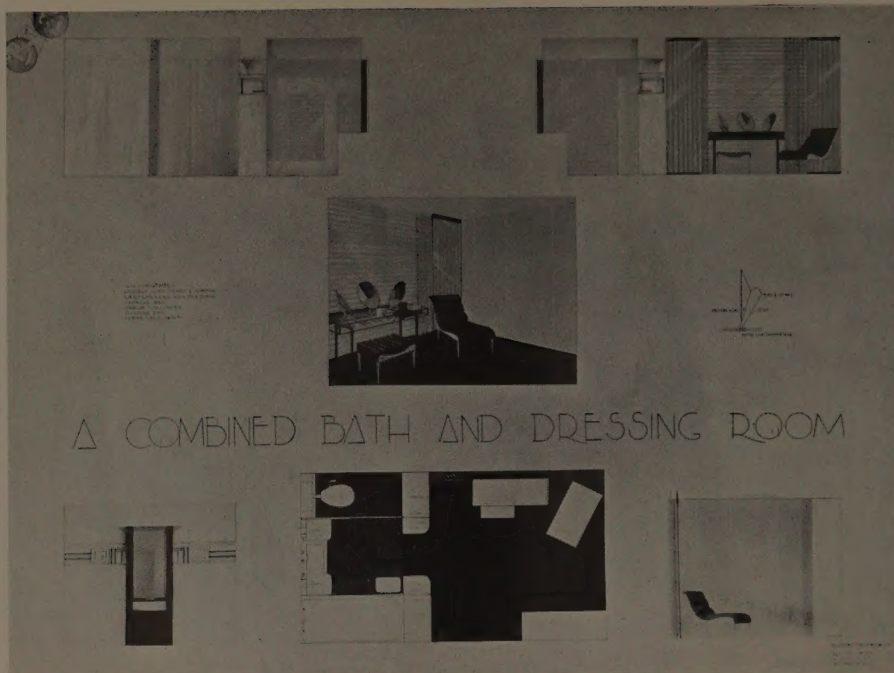


SECOND MEDAL—F. WEHRLE

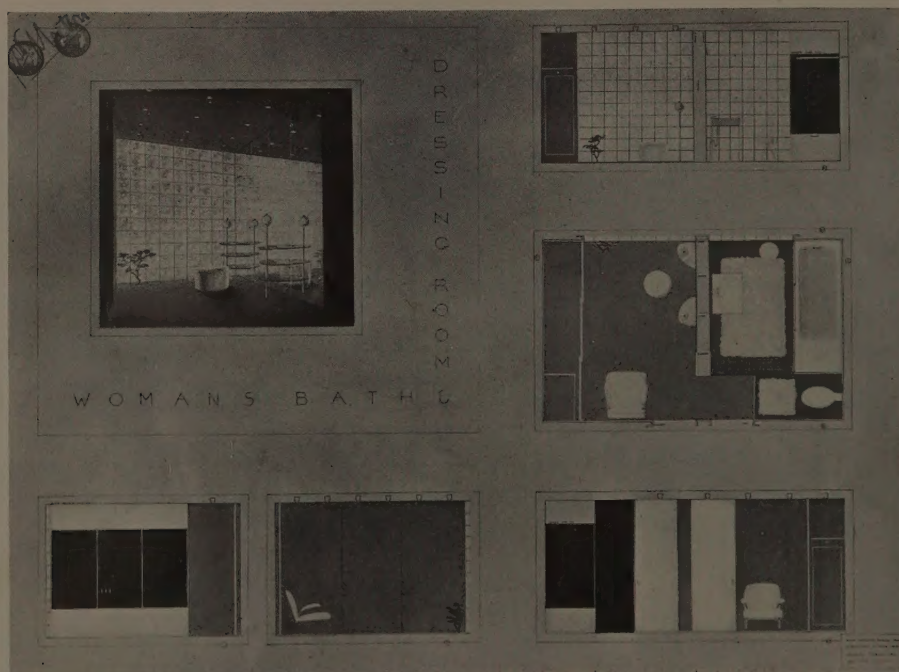
ARCHAEOLOGY PROBLEM III—AN ITALIAN CAMPANILE

JULY . 1939

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



FIRST MENTION—M. MATHEWS



FIRST MENTION—S. TORKELSEN

ELEMENTARY INTERIOR DESIGN III—A COMBINED BATH AND DRESSING ROOM

JULY • 1939